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"I can't write yet, though I have persisted in trying, & though the force is always sufficient with me to make marks, my maid writes as she did, there's no advance in power. 'All Europe in a state of war' was announced the other day, but we scarcely wanted one to rise from the Dead to tell us so, did we? The spirits adjure you to write (whether you can or not) in the most urgent way, & they tell you that their power will increase (as the times advance) until they shall be recognised generally." Etc.

"What you have allowed me to see has interested me very much—to dash ourselves against the stones in attempting to reason on these facts, for facts they are, let their philosophy be what it may. I have felt, myself, the pencil move in my hand, by a sort of spiral motion like the movement of the turning tables, though the force has hitherto been unequal (with me) to the production of words or sentences. It is very curious, this writing in a language & character unknown to you — curious, too, that being enabled to write in this same language & character, you should write only single words without much coherence or obvious signification. I observe generally that in most of the 'manifestations' the external

(Continued over)

Browning (Mrs. Elizabeth Barrett)—*continued.*

evidence is stronger than the internal, which is just contrary to what has been the case hitherto with spiritual experiences. Perhaps the relation of the natural body with the spiritual universe is now to be taught. But we are at the beginning of these mysteries, I believe.

"Has it occurred to you that you may be exercised in the new character & the single words in order to a more facile writing of the language afterwards? Have you known any deceased friend learned in a Greek language? I hear that a Professor of Hebrew in New York, Mr. Bush, has had frequent communications in Hebrew, Arabic, & other Eastern languages, through mediums perfectly unlearned.

"Do tell me whatever else may happen to you by this new law of inspiration, rather, perhaps, a new development of old law. There was an English distich, of which Miss Blagden told me, as coming from you

'Heart & soul be still,
God is Life and Will.'

which struck me much, the last line being intensely (don't be frightened) Swedenborgian, and Swedenborg has thrown more light on the nature of the whole of the present movement, though standing back from us a hundred years, than any of our thinkers & observers." Etc.

"... With every liking & respect for you, I confess to you, that, not knowing you very intimately, I should infallibly have disbelieved the genuineness of the Greek phenomena, and have attributed them perhaps to some moral or intellectual insanity, some mystery of partial madness, my dear Mrs. Brotherton, if the fact stood alone in the history of philosophy & the records of men's experience. Therefore I can't agree with you that you are reasonable in disbelieving everybody's phenomena except your own. How can I? I seem to know Mrs. Crewe *sideways*—that is, I know people who know her & I just missed being introduced to her in London. In a letter from Barry Cornwall to my husband, she was said to be 'dying mad from the effects of the charlatanerie of the turning tables'—(Barry Cornwall is an infidel as you may suppose). This was scarcely a week ago. I hope that she does not 'walk invisible' simply by having walked out of the world. Tell me, will you, if you have heard any more about her. Very probably she was neither mad nor dying when Mr. Proctor wrote. The sceptics have a peculiar pleasure in shutting up the believers in madhouses, whether or not saner than themselves. No, I don't know Mr. Brailsford. I have never heard of him in my life. Does he sup in the third Heaven once a week? Nothing surprises me now." Etc.

"... Did you think of offering the MS. to Routledge? Routledge gives good prices sometimes, & he would have seen to the reviews of his own book. But I must have good hope of any work of yours, under whatever disadvantages it may be offered to the public. As to misprints they are always more obvious to an author than to a reader, that's a sort of comfort."

"The poems needed none of the elegance of this Roman binding to be acceptable to me from the hands of their author, and I thank you with all my heart. You have been far too kind to me. I wish I had a copy of something to send you (exchanging gifts in the manner of Greek heroes) but we could not be troubled with such 'impedimenta' as our own books, in travelling in Italy. When people ask me sometimes to lend them a volume of my husband's poetry, I feel half ashamed to have to say that I haven't such a thing with me, as if it were a piece of wifely infidelity on my part, or at least a gross misprision of conjugal meritoriousness." Etc.

ROBERT BROWNING.

- 175 **Asolando:** Fancies and Facts.
FIRST EDITION. F'cap 8vo, *original cloth, uncut.*
London, 1890. **10s 6d**
- 176 **Christmas-Eve and Easter-Day.** A Poem.
FIRST EDITION. 12mo, *cloth, uncut.* *London, 1850.* **£3 10s**
- 177 **Cleon.**
FIRST EDITION. F'cap 8vo, *unbound as issued.*
London, Edward Moxon, Dover Street, 1855. **£2 10s**
- 178 **Gold Hair.** A Legend of Pornic.
FIRST EDITION. F'cap 8vo, *unbound, uncut, as issued.*
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- PRESENTATION COPY.
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FIRST EDITION. F'cap 8vo, *original cloth, uncut.*
London, 1878. **£22 10s**
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- 180 **La Saisiaz:** the Two Poets of Croisic.
FIRST EDITION. F'cap 8vo, *original cloth.*
London, 1878. **12s 6d**
- 181 **Letters to my Son.**
Small 4to, 16 pp., *original wrappers.*
London, Privately Printed, 1917. **£2 5s**
Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.
These letters are concerned with the three Robert Brownings—Robert Browning the father of the poet, Robert Browning the famous poet, and Robert Barrett Browning, the son.
- 182 **Paracelsus.**
FIRST EDITION. F'cap 8vo, *original boards, uncut, with the printed label.* *London, 1835.* **£16 16s**
- 183 **The Ring and the Book.**
FIRST EDITION. 4 vols., 12mo, *original cloth, uncut.*
London, 1868. **£12 12s**
- 184 **Sordello.**
FIRST EDITION. F'cap 8vo. *Fine copy in the original cloth, uncut, with the original printed label intact.*
London, Moxon, 1840. **£10 10s**

Browning (Robert)—*continued*.

- 185 **Forman** (Alfred). **At Browning's Grave**, Westminster Abbey, December 31st, 1889. Additional Sonnet to the 50 Privately Printed in 1886.
Post 8vo, 8 pp., *unbound*.
London, Privately Printed, 1899. **10s 6d**

- 186 **The Browning Society**: By Robert Browning.
Being Letters from Robert Browning to James Dykes Campbell.
Small 4to, 15 pp., and the *original printed cover*.
London, Printed for Private Circulation, 1917. **£2 2s**
Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.
The Browning Society was formed in 1881 by Dr. Furnivall, and a few other enthusiasts, in order to interpret the poetry of Robert Browning. The idea was suggested to the Poet, who at first treated the project as a joke. James Dykes Campbell was the second Secretary of the Society.

- 187 **Autograph Letter Signed to Dr. Berdoe**.
1 page, 8vo. *Warwick Crescent*, 12th January, 1885. **£7 10s**
"What can I hope to say in return for such sympathy and generous desire to take — in the case of my endeavours in poetry — the will for the deed? I am rewarded over and over again a hundred fold for whatever pains I have taken by—were it only one such testimony to their result—as goodness like yours chooses to estimate it." Etc.

- 188 **Autograph Letter Signed to Clifford Harrison**.
1 $\frac{3}{4}$ pp., 8vo. *Warwick Crescent*, 12th January, 1885. **£5 5s**
"I am greatly obliged to you for the notice you have always taken of my poetry, and the prominence you so flatteringly accord it in your forthcoming series of Recitals. . . The range of your power is truly remarkable, and I observe with great pleasure that various poems, in which I have already experienced it, will be repeated." Etc.

ROBERT BURNS.

- 189 **Poems, Chiefly in the Scottish Dialect**.
Portrait.
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London, 1787. **£7 10s**

Burns (Robert)—*continued.*

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£1 10s

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FIRST EDITION. 8vo, *boards, uncut*. London, 1808. **£2 2s**

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193 **Robert Burns.** A Poem. By A. C. Swinburne.

FIRST EDITION. 8vo, *original wrappers*.

Edinburgh, Printed for the Members of the Burns Centenary Club,

1896.

£2 10s

194 **A Suppressed Ballad.**

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One of 25 copies privately printed by Clement Shorter for distribution among his friends. 1916. **£1 10s**

The Ballad is prefaced by a long introduction by Clement Shorter in which he tells the History of the Verses, and quotes from a letter of Burns referring to them:

"As to France I was her enthusiastic votary in the beginning of the business. But when she came to show her old avidity for conquest, in annexing Savoy etc. to her dominions, and invading the rights of Holland, I altered my sentiments. A tippling Ballad, which I made on the Prince of Brunswick's breaking his Camp, and sang one convivial evening, I shall likewise send you sealed up as it is not for everybody's reading."

195 **Auld (William Muir).** **Genius in Homespun (Robert Burns).**

Portrait.

Crown 8vo, *original cloth*.

Cleveland, The Rowfant Club, 1930.

£1 1s

Of this book, designed by William A. Kittredge, 167 copies only have been printed. This is No. 58.

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Byron (Lord)—*continued.*

- 212 **The Genuine Rejected Addresses**, presented to the Committee of Management for Drury-Lane Theatre; preceded by that written by Lord Byron, and adopted by the Committee.

THE RARE FIRST EDITION. Post 8vo, *half calf*.

London, 1812.

£25

The history of the present publication may be told in a few words. On the completion of the New Theatre Royal, Drury Lane, the Committee of Management published the following advertisement:—

“REBUILDING OF DRURY-LANE THEATRE.”

“The Committee are desirous of promoting a fair and free Competition for an Address to be spoken upon the opening of the Theatre, which will take place on the 10th of October next; they have therefore thought fit to announce to the Public, that they will be glad to receive any such Compositions, addressed to their Secretary at the Treasury Office in Drury-Lane, on or before the 10th of September, sealed up, with a distinguishing word, number, or motto, on the cover, corresponding with the inscription, on a separate sealed paper, containing the name of the Author, which will not be opened, unless containing the name of the successful Candidate.

“Theatre-Royal, Drury-Lane, August 13th, 1812.”

“Owing to an accidental delay in the publication of the above advertisement, the Committee have thought proper to extend the time for receiving addresses, from the last day of August to the 10th of September.

“A number of Addresses, indeed a very great number, were accordingly tendered to their acceptance: one of these, in course, could alone be spoken, but there was no doubt at all that one of them would be adopted. Whether the greater Bards disdained competition; or whether they revolted from gratuitous verse; whether a subject so obvious led the Writers into obvious thoughts; or, lastly, whether the Minor Poets were too feeble to hit the giant expectations of the Committee, cannot be decided; but certainly that Learned Body pronounced, on reading, or not reading them, that for some reason or other, all the Addresses presented were objectionable. In this dilemma, they put themselves under the care of Lord Byron, who prescribed in their case a Composition, which bears the honour of his Name, and occupies the first place in the following Collection.” (Introduction).

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This, the second Edition, contains several pieces which appear for the first time, viz., Song (page 26); To the Duke of Dorset (page 62); To the Duke of Delaware (page 116); Stanzas (page 168). Lines written beneath an Elm (p. 172).

216 The Prisoner of Chillon.FIRST EDITION. 8vo, *original wrappers, new back, uncut.*

London, Printed for John Murray, 1816.

£12 12s

This is the First Issue of the First Edition with the recto of Signature E.8. blank. In the Second Issue the list of Advertisements of Byron's Poems is transferred from the reverse to the recto of Signature E.8, and the printer's imprint raised from the foot to the centre of the page.

217 The Siege of Corinth, a Poem: **Parisina**, a Poem.

FIRST EDITION. 8vo, *very clean in the original wrapper, edges uncut, with the two leaves of advertisement at end, dated Feb. 1816.* London, John Murray, 1816.

£5 5s**218 Werner**, a Tragedy, by Lord Byron.

THE FIRST ISSUE OF THE FIRST EDITION, before the words "The End" followed by the imprint, were added to page 188.

A complete copy, with the four leaves of advertisement at end, dated November 1822.

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This copy contains no Advertisements.

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London, circa 1823.

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Byron (Lord)—*continued.*

- 222 **Astarte**, a Fragment of Truth concerning George Gordon Byron, Sixth Lord Byron, recorded by his Grandson, Ralph Milbanke, Earl of Lovelace.

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- 223 **Medwin (Thomas).** **Conversations of Lord Byron:** Noted during a Residence with His Lordship at Pisa, in the Years 1821 and 1822.

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- 224 **Two Autograph Lines in Byron's handwriting, probably from "Childe Harold" on a slip of paper.**

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In manhood as in youth,
The dupe of every smiling maid
That ever lied like truth."

Accompanying this manuscript is a letter from John C. Hobhouse presenting it to John Lambton, Earl of Durham:

"... I am not quite aware whether the verses of Lord Byron have ever been published, and I have therefore selected them from others in my possession as, perhaps, possessing some interest."

ON "DON JUAN" AND "THE ISLAND."

- 226 **Autograph Letter Signed (initials) to John Hunt.**

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Byron (Lord)—*continued.*

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- 232 **Autograph Notes on the Biography of Thomas Carlyle**, by Friedrich Althaus, which appeared in the German Review "Unsere Zeit" of July 1, 1866, occupying pages 1—41 of that magazine. Carlyle had the number interleaved and has filled the interleavings and the margins with his autograph comments. His remarks are in English and sometimes very caustic. Mention is made of "Sartor Resartus," Jean Paul, Goethe, Edward Irving, members of his family, Emerson, the French Revolution, Jane Carlyle, &c., &c.

The whole has been transcribed and occupies 21 folio pages. **£45**

The manuscript is prefaced by a long note in Carlyle's hand, and signed by him:—

"The following German sketch of me was received here, and read with little interest, tho' with recognition of the Author's kind intentions, some two months ago. I had heard of Althaus and his project a good while before thro' Neuberg, who put many questions on his behalf. . . . I bethought me of having the poor piece interleaved in this manner, and of perhaps correcting one or two blunders here and there. . . . I take my Althaus again, and will glance him over, pen in hand, should anything easily correctible turn up. Of incorrectible, or not easily correctible there will be very much." Etc., etc.

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(Each volume contains CARLYLE'S bookplate).

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This box, with its original contents, was described by Thomas Carlyle in a letter to his mother, dated Aug. 11th, 1827:—

"The daintiest boxie you ever saw! So carefully packed, so neatly and tastefully contrived in everything. There was a copy of Goethe's Poems in five beautiful little volumes for the valued marriage pair Carlyle, two other little books for myself, and lastly the prettiest wrought iron necklace for my dear Spouse. . . . I believe a ribbon with the Order of the Garter would scarcely have flattered either of us more."

Included in the box is GOETHE'S FAUST "neue Auflage" Stuttgart, 1825, which formed part of the present as mentioned by Carlyle in the above letter.

Accompanying this present are copies in Carlyle's hand of three long letters from Goethe to Carlyle (dated 30th Oct., 1824, July 20th, 1827, and April 13th, 1830). These were written out by Carlyle in ordinary script, so that Mrs. Carlyle, who could not read the German script, could understand them. The second of these letters (July 20th, 1827) was the one written by Goethe when sending this wedding-present. At the foot of this letter Carlyle adds the note:—

"The whole present is one of the most tasteful, and to me as precious as any such present can possibly be.

T. Carlyle, 10th August, 1827."

248 **Historical Memoirs of his late Royal Highness William Augustus, Duke of Cumberland;** including the Military and Political History of Great Britain, during that period.

8vo, boards, uncut. London, 1767.

£10 10s

A most interesting copy from the library of Thomas Carlyle having upwards of 60 manuscript notes in his handwriting on the margin, and with his signature and date "T. Carlyle, Chelsea 1859" on the title. The Carlyle bookplate is in the cover.

249 **Inaugural Address at Edinburgh,** April 2, 1866, on being installed as Rector of the University there.

FIRST EDITION. Post 8vo, original wrappers.

Edinburgh, 1866.

£14 14s

A presentation copy from the author to his wife, with the interesting inscription: "To my Jane, earliest copy (Scotsbrig 17 Apr) T. Carlyle."

Carlyle (Thomas): Books from his Library—continued.

- 250 **James I, King of Scotland: Works**, containing the King's Quair, etc.
Portrait.
 12mo, *boards.* Perth, 1786. **15s**
 With autograph of Thomas Carlyle, dated from Chelsea, 1860.
- 251 **Joannis Miltoni pro populo Anglicano Defensio**, contra Claude Salmarius.
 18mo, *calf.* London, 1651. **£4 10s**
 From the library of Thomas Carlyle, with his autograph "Thomas Carlyle, Craigenputtock, 1831," and his bookplate in cover.
- 252 **Joe Miller's Complete Jest Book**: being a collection of the most excellent Bon Mots, Brilliant Jests, and Striking Anecdotes, in the English language.
Frontispiece and vignette.
 Thick 12mo, *cloth.* London, 1848. **18s**
 From Thomas Carlyle's library with his bookplate in cover.
- 253 **Jonson's (Ben) Works**, with a Memoir of his Life and Writings by Barry Cornwall.
Portrait.
 Thick royal 8vo, *original cloth (slightly broken in joints).*
 Moxon, 1842. **12s 6d**
 With bookplate of Thomas Carlyle in cover.
- 254 **A Journal**: or, a most particular account of all that passed in the late Siege of Vienna; written by a principal Officer.
Frontispiece.
 12mo, *old calf.* London, 1684. **£1 10s**
 With Thomas Carlyle's bookplate, and his autograph on fly-leaf "T. Carlyle, Chelsea, 1859."
- 255 **Lindsay (Robert). The History of Scotland from 1436 to 1565**, with continuation to 1604.
 12mo, *calf.* Edinburgh, 1778. **£2 15s**
 Thomas Carlyle's copy, with his bookplate and autograph note "T. Carlyle's (of Chelsea, 1860)."
- 256 **Massinger and Ford. Dramatic Works**, with an introduction by Hartley Coleridge.
Portrait.
 Thick royal 8vo, *cloth.* London, Moxon, 1840. **18s**
 From the library of Thomas Carlyle, with his bookplate.
- 257 **Mémoires de M. le Comte de St. Germain**, Ministre et Secrétaire d'Etat de la guerre.
 Small 8vo, *calf.* Amsterdam, 1779. **£2 10s**
 Thomas Carlyle's copy, with long MS. note in his hand occupying the whole of fly-leaf, and with his bookplate.

Carlyle (Thomas): Books from his Library—continued.

- 258 **Memoirs concerning the Affairs of Scotland**, from Queen Anne's Accession to the Throne to the Union of the Two Kingdoms in May, 1707.

8vo, *half calf*. London, 1714. **10s 6d**

From Thomas Carlyle's library, with his bookplate. There are a number of marginal notes in an old hand, but they do not appear to be by Carlyle.

- 259 **Mill (John Stuart). Principles of Political Economy**, with some of their applications to Social Philosophy.

FIRST EDITION. 2 vols., 8vo, *original cloth*.

London, 1848. **£14 14s**

The First Edition of this great economic classic: Thomas Carlyle's copy which he had evidently studied very carefully, as no less than 68 pages contain marginal notes in his handwriting. The Carlyle bookplate is in each volume.

- 260 **Occasional Discourse on the Nigger Question.**

FIRST EDITION. Post 8vo, *original wrappers*.

London, 1853. **£14 14s**

The copy given by Carlyle to his wife, with his autograph inscription "Jane W. Carlyle, hers—T. C."

- 261 **Occasional Discourse on the Nigger Question.**

FIRST EDITION. Post 8vo, *original wrappers*.

London, 1853. **£2 2s**

- 262 **Original Reviews**, mostly of German literature, contributed to the Edinburgh Review, the Foreign Review, and Fraser, between the years 1827 and 1833.

17 *pieces*.

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£15 15s

Comprising "State of German Literature" (1827) proof, with many corrections in Carlyle's hand.—Life and Writings of Werner, with MS. corrections by Carlyle.—Goethe's Helena.—Goethe's Werke, with MS. correction on one page.—Lockhart's Life of Burns.—Life of Heyne, with two MS. corrections.—German Playwrights.—Voltaire.—Novalis Schriften.—Jean Paul Friedrich Richter.—Schiller.—The Nibelungen Lied.—German Literature of the Fourteenth and Fifteenth Centuries.—Historic Survey of German Poetry.—Goethe's Werke, completed 1827-30.—Diderot, with note by Carlyle on last page; and others.

This volume was given by Carlyle to his wife, and has a very interesting inscription in his hand:—

"An Hannchen
Meine "Werke," allzu lümpgen Kinder
Harten Schicksals des verhackten Sinn
Stehen zur Rede, Dir, wir armen Sünder
Liebste, nicht zu strenge Richtersinn
November 1833. T. C."

With Carlyle's bookplate in cover.

Carlyle (Thomas): Books from his Library—continued.**263 Past and Present.**

Post 8vo, *half morocco gilt, gilt edges.*

London, 1845.

£14 14s

A fine presentation copy from Carlyle to his Wife, with signed autograph inscription "To Jane Carlyle, with my blessings. T. C. Chelsea 26 Oct. 1845." With the Carlyle bookplate.

264 A Volume of Political Tracts, including:—

A Critical History of the last Important Sessions of Parliament, which probably put a period to B—sh Liberty, 1742.

A Just reply to a certain Apology addressed to a Noble Lord in the Opposition (1744).

With six other pamphlets.

8vo, *calf.*

£6 6s

The two tracts mentioned above contain many MS. notes in Carlyle's autograph. His bookplate is in the cover.

265 Prevost (l'Abbé). Histoire de Marguerite d'Anjou, reine d'Angleterre.

The 4 parts in 2 vols., 12mo, *half old calf.*

Amsterdam, 1741.

£3 3s

From Thomas Carlyle's library, with his autograph dated Chelsea, 1854, in each volume and a long note in his hand on fly-leaf at end.

The Carlyle bookplate in each vol.

266 The Prinzenraub; a Glimpse of Saxon History; excerpt from the "Westminster Review."

8vo, *wrappers.* (1854).

£6 10s

A presentation copy from Thomas Carlyle to his wife. With autograph inscription "Jane W. Carlyle. Hers. T. C., 30 Dec. 1854."

267 Richter (Jean Paul). Des Feldpredigers Schmelzte Reise nach Flatz; nebst der Beichte des Teufels bey einem Staatsmanne.

FIRST EDITION. *Tubingen, 1809.*

Selina oder über die Unsterblichkeit. *Stuttgart, 1827.*

2 vols. in 1, post 8vo, *half morocco.*

£10 10s

From the library of Thomas Carlyle, with his autograph on title, and on fly-leaf an inscription in his hand, giving the book to his wife "To Jane W. Carlyle. T. C., Sept. 1849 (the copy of Schmelzte I translated from)". With Carlyle's bookplate in cover.

268 ——— Leben des Quintus Fixlein, aus fünfzehn zettelkästen gezogen; nebst einem Mustheil und einigen Jus de tablette.

Post 8vo, *half morocco.* *Bayreuth, 1801.*

£6 10s

Given by Carlyle to his wife, with his autograph inscription "To Jane W. Carlyle. T. C., Sept., 1849. (The copy I translated from)." Thomas Carlyle's bookplate in cover.

Carlyle (Thomas): Richter (Jean Paul): Books from his Library—continued.269 ——— **Titan.**FIRST EDITION. 4 vols. *Berlin*, 1800-1803.**Komischer Anhang zum Titan.**FIRST EDITION. *Berlin*, 1800-1801.Together, 5 vols., small 8vo, *original boards*.**£12 12s**

Thomas Carlyle's copy, with his autograph signature and bookplate in each volume.

270 **Rimbault (E. F.). A Little Book of Songs and Ballads**, gathered from Ancient Music Books, MS. and Printed.Post 8vo, *half roan (rubbed)*. *London*, 1851.**10s 6d**

Thomas Carlyle's copy, with his autograph on fly-leaf.

271 **Salmasius. Defensio Regia pro Carolo I.**18mo, *calf.* "*Sumptibus Regiis, anno 1650.*"**£3 10s**

From the library of Thomas Carlyle, with his autograph signature on fly-leaf "Thomas Carlyle, Craigenputtock 1831," and his bookplate.

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273 **Scot (Sir John, of Scotstarvet). The Staggering State of the Scots Statesmen for one hundred years**, from 1550 to 1650.12mo, *calf.* *Edinburgh*, 1754.**£6 10s**

Thomas Carlyle's copy with his autograph "T. Carlyle, Chelsea 1868. By kindness of David Laing—many thanks to him for his duplicate copy of this highly curious old book (21 Jan. 1868)". Also a note of 30 lines in his autograph.

274 **Sonnenschein and Stallyhas. German for the English, No. 1 Easy Poems** with interlinear translation.12mo, *cloth (a little stained)*. 1857.**12s 6d**

Given by Thomas Carlyle to James Aitken of Glasgow, the inscription signed by T. C. Bookplate of Carlyle in cover.

275 **Wachler (Dr. Ludwig). Vorlesungen über die Geschichte der deutschen National literatur.**2 vols. in 1, 8vo, *cloth*. *Frankfurt*, 1818.**£10 10s**

Thomas Carlyle's copy, a present to him from Eckermann and Goethe, with inscription in Eckermann's hand (in pencil, but inked over) "Ein mir sehr theures Geschenk von Goethe. Sonntag mittag der 4 Januar 1824 aus seinen lieben Händen empfangen"; also a note in Carlyle's writing "Eckermann's writing (in pencil). Book was afterwards given to me by Goethe and him. T. Carlyle." With the Carlyle bookplate.

Carlyle (Thomas)—*continued*.

- 276 **Inaugural Address at Edinburgh, April 2, 1866;** by Thomas Carlyle, on being installed as Rector of the University there.

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"To John Ruskin Esq. &c. &c. with many regards. T. C. (Chelsea 1867)."

Also two or three marginal notes in Ruskin's autograph.

- 279 **Wilhelm Meister's Apprenticeship.** A Novel. From the German of Goethe.

FIRST EDITION. 3 vols., post 8vo, *original boards, with the original labels nearly perfect, uncut*.

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A very fine letter of advice to a young man who wished to follow a literary career.

"I do not pretend to say that you might not, with industry, come by and by to write verses as well as very many persons do who follow that business as their trade at present. At the same time, I will explicitly advise you to renounce all thoughts of writing verse, otherwise than perhaps as an amusement and also by no means to think seriously of trying literature, in any form, as a stepping stone towards some improvement of your position in life. . . . Be chary of speech; 'watch well your tongue'; what you will utter and not utter; that was ever, and is still, and will ever be, the advice of the wise man to an ingenuous inquirer. Do not watch your tongue at all; try to utter everything; spend your life in pumping everything out of you in the shape of words; that truly is pretty much the universal unconscious advice just now; but you may assure yourself (so far as my poor word can assure you) it is bad advice, not to be followed; and I think the longer you live with any manfulness of purpose, the better will you see how bad such advice is." Etc.

Carlyle (Thomas)—*continued.*

282 **Autograph Letter Signed to R. Richmond, Esq.**

4 pp., 8vo. *Chelsea, 18th September, 1845.*

£21

An extremely interesting letter of advice on literary matters, referring his correspondent to a letter written by Carlyle which appeared in Chambers' Edinburgh Journal.

"In general, my decided advice is that you should read a great deal of 'History'; that you should in all ways earnestly strive to make yourself acquainted with what does exist, or has existed, as *fact* in this universe—properly the one kind of knowledge worth a reasonable creature's attention, so far as I can see;—and should exercise a very vigilant eye indeed against all that of 'Fiction' 'Poetry' 'Art' 'Fine Art' &c. &c. as we have it in these days, which is threatening to become, or has already become, a very mournful cloud-continent and realm of balderdash to many of us!

"In conclusion, let me repeat to you that noble sentence of the Gospel, true in all noble pursuits of man: 'He that seeketh findeth.' If he will seek,—yes, forever yes. But he must seek." Etc.

LEWIS CARROLL.

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With 42 illustrations by John Tenniel.

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Twenty fine coloured engravings enlarged from Tenniel's illustrations, the cover designed and coloured by E. Gertrude Thomson.

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A beautifully clean copy of the very rare "pre-first" edition, the text printed in a different tone of brown from the ordinary 1890 edition, and before the publication price was printed upon the title-page. Also the preface is dated 1889.

The present copy was presented by the author's sister with inscription on title "For Vivian, with L. Dodgson's love, Mar. 19, 91."

Inserted is a photograph of Vivian's mother Mrs. E. Russell Morris, taken by Charles Dodgson on the roof over his rooms at Oxford.

Carroll (Lewis)—*continued.*

288 **Through the Looking Glass, and what Alice found there.**

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Post 8vo, *original cloth, uncut, i.e.g.* *London, 1898.*

15s

290 **Livingston** (Mrs.). **The Harcourt Amory Collection of Lewis Carroll, in the Harvard College Library.** *With collations.*

Portrait and facsimile.

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An interesting letter written to one of his numerous little girl friends and referring to "looking glass writing."

"The Three Furies are at it still! This morning I have received letters from all three; & the 3 Christian names, Katie, Lucy, and Agnes (so painfully suggestive of Clotho, Lachesis & Atropos) place the thing beyond a doubt, that they are *Furies*, not *Fates*."

"You must hold my letters up to the looking glass to read them, & then you will see that the 'words of unmeant bitterness' all go the other way in their inner meaning. There are very few things I have 'had to' do here for a good while back, that I have enjoyed half as much as the day's entertaining of a certain cousin. And for the walk to Magdalen Bridge in the moonlight I shall ever be grateful to you. I should never have done it alone, & the memory of it is quite a little oasis — or shall we say a sandwich in my monotonous life here. Why shouldn't we enjoy things we 'have to' do."

"MY CONSTANT AIM IS TO REMAIN, PERSONALLY, UNKNOWN TO THE WORLD."

292 **Autograph Letter Signed to Mrs. Heurtley.**

2 pp., 8vo. *Christ Church, 11th May, 1883.*

£10 10s

Asking Mrs. Heurtley not to give away any "specimen of my handwriting," and explaining his motives:—

"... It is a thing I often have to do—people seeming to assume that everybody likes notoriety, & scarcely believing me when I say I dislike it particularly. My constant aim is to remain, *personally*, unknown to the world; consequently I have always refused applications for photographs or autographs, as my features & handwriting belong to me as a private individual." Etc.

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in testimony of warm Regard and
reverential Esteem
from the Author
S. T. Coleridge.
21 July, 1825."

Coleridge (Samuel Taylor)—*continued*.

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FIRST EDITION. 8vo, *sewn; a clean uncut copy.*

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Very rare especially in this uncut state.

Coleridge (Samuel Taylor)—*continued*.

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An extremely fine letter, containing several lines of verse in the text, urging Gillman to stay at Calais for another week; also referring to his own pains, etc.

"Mrs. Gillman will cheerfully pay the ultramarine postage of this letter, on the mere chance of its influencing you to stay away another week or so.

'And free from sickrooms, free from midnight calls,

To sojourn yet awhile among the Gauls.'

Coleridge.

"What an affectionate Wife! what a complimentary Request! We are all quite happy without you, and everything (with the exception of my Right Thigh which is at this very moment playing the Devil with me, and the Devil certainly playing his Grandam on it) is going on right cannily. . . .

'For with grunts I indite,
And grin while I write.'

Coleridge.

"By the bye, in proof of commencing . . . I wrote the following lines, and regret that I cannot at present peel off a strip large enough to make a real Facsimile for you." Etc.

Coleridge (Samuel Taylor)—*continued.*

310 **Autograph Letter Signed (initials) to James Gillman.**

2½ pp., 4to. (*August 20th, 1819.*)

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An interesting letter mentioning his health and then referring to literary matters.

" . . . I have thought of writing to Mr. Cadell, and requesting him to take in the books and to permit me to use the name of his house in the advertisements, likewise of writing to Mr. Baldwin and Mr. Mawman, first to thank them for their kind services, and informing each that I had written to the other to learn whether either pro tempore and till things could be a little settled would receive and permit them to be asked for at their shops, or each a part, and perhaps Mr. Davies would take a part and Mr. Hookham, and I could send some to Bristol, to Oxford, to Cambridge, to Edinburgh. This is not the time of the year when books, of this kind at least, are likely to be asked after, and what most often recurs to me is the following. During my stay here I devote my time wholly to materials and compositions for the magazine, with letters to all my friends, concerning all the businesses I have to settle."

311 **Autograph Letter Signed to John Fellows, Nottingham.**

3 pp., 4to. (*Bristol, May 31st, 1796.*)

£30

A very fine letter on his Poems:

"The ladies who honoured me by so delicate an act of liberality, will accept my sincerest acknowledgments. The Poems will be sent forthwith. The situation of a Tutor in a Gentleman's family, I should accept with avidity—would not the circumstance of my being married present an impediment? I expect your election papers with some degree of eagerness and highly applaud your truly moral method of proceeding. I deeply regret that Mr. Hobhouse had not pursued the same line of conduct—but indeed the Bristolians rank very low in the Orders of intellect, and forni, I suspect, that subtle link, which (in the great chain of things) connects Man with the Brute Creation." Etc.

Included also is a contemporary MS. list of subscribers to Mr. Coleridge's Poems "subscribed towards compensating him for his disappointment in the Watchman."

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FIRST EDITION. Post 8vo, *original wrappers.*

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James (G. P. R.): Autograph Letter Signed—continued.

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- 910 **A Summary of the Work of Rudyard Kipling** including items ascribed to him. Compiled by Lloyd H. Chandler.

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CHARLES LAMB.

- 911 **The Annual Anthology.**

FIRST EDITION. 2 vols., f'cap. 8vo, *full morocco, uncut, t.e.g.*

Bristol, 1799-1800.

£9 9s

This work contains contributions by Charles Lamb, Charles Lloyd, Southey, and others; pp. 31 and 32 in Vol. I were cancelled.

BEAUTY AND THE BEAST, "SURPRIZE" ISSUE, 1811.

- 912 **Beauty and the Beast.**

FIRST EDITION, *with plain plates, and in the original blue wrappers, bound in full levant morocco by Morrell, t.e.g.*

(London, Printed for M. J. Godwin, 1811.)

£150

This is the "Surprise" issue. The front wrapper contains the woodcut illustration, "Go, be a Beast!" but without being so lettered; the back wrapper is entirely blank. It was issued without title-page proper.

Lamb (Charles)—*continued*.

- 913 **Beauty and the Beast:** or, The Enchanted Rose. A Poetical version of an ancient tale.

Illustrated with a series of engravings, and Beauty's Song at her Spinning Wheel; set to music by Mr. Whittaker.

Second Edition. 16mo, boards, leather back.

London, William Jackson and Co., at the Juvenile Library, 1825.

£150

This is a copy with the plates in colours, and with the Music of Beauty's Song printed on two sheets. Both covers carry the woodcut illustration, with the lettering "Go, be a Beast! Homer."

The text of the present copy belongs to the "Surprise" issue of the first edition, the words Second Edition on the title-page being therefore misleading. Probably the unsold copies were bought up by Jackson after Godwin's failure as publisher in 1822, and issued with a new title-page. NO OTHER COPY WITH THIS TITLE-PAGE APPEARS TO BE KNOWN.

914

Elia.

Essays which have appeared under that signature in the

London Magazine.

London:

Printed for Taylor and Hessey

Fleet St.

1823.

The Last Essays

of

Elia.

being

A Sequel to Essays published under that name.

London

Edward Moxon, Dover Street

1833.

Fine copies of the FIRST ISSUE of each volume.

2 vols., post 8vo, full dark blue levant morocco extra, gilt leaves, by Riviere. London, 1823-33. **£32 10s**

- 915 **Elia.** Essays which have appeared under that signature in the London Magazine.

FIRST EDITION (second issue) lacking the half-title.

London, Taylor and Hessey, 1823.

The Last Essays of Elia: being a sequel to Essays published under that name.

FIRST EDITION. London, Moxon, 1833.

Together 2 vols., post 8vo, bound by Riviere in full morocco extra, uncut, top edges gilt. **£16 16s**

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Printed for Thos. Hodgkins, Hanway Street, Nov. 18, 1805. £250

This, the first of Charles Lamb's books for children, is so rare that it was unknown until a copy was discovered by E. V. Lucas in 1901, and since then only one or two others have come to light.

- 917 **The New Year's Feast on his Coming of Age.**

Illustrated with appropriate engravings (twelve coloured plates on six sheets).

FIRST EDITION. Small 8vo, *in the original printed wrappers (preserved in morocco case).*

London, J. Harris and Son, 1824. £250

This excessively rare piece has apparently escaped all bibliographers of Lamb.

In the Preface it is stated:—

"The following little Poem is principally a versification of a prose composition, which appeared in the London Magazine for January, 1823. The writer thought it might be rendered both amusing and instructive to the young, if cast in a poetic form, and with this view attempted it, with what success the Public must judge. The illustrative Notes are chiefly taken from "Clavis Calendaria," by Brady, and are designed to assist the juvenile capacity in understanding the allusions in the Poem."

The prose composition mentioned is Lamb's Essay entitled "Rejoicings upon the New Year's Coming of Age," which was reprinted in "Last Essays of Elia."

The Poem itself is almost a word for word versification of the prose piece.

THE EXCESSIVELY RARE BOSTON ISSUE.

- 918 **Poetry for Children, Entirely Original.** By the Author of "Mrs. Leicester's School."

12mo, *in the original binding of boards, leather back, preserved in a morocco pull-off case.*

Boston, Published by West and Richardson, 1812. £120

This, the First American Edition of "Poetry for Children," is equally as rare as the first edition published in London in 1808. Lamb, in a letter to Mrs. Norris in 1833, referring to "Poetry for Children," stated:—

"The first volume printed here is not to be had for love or money, not even an American edition of it. It is much the same as the London one."

This American edition included only 81 out of the 84 pieces of the first edition.

We are unable to trace a reference to the sale of a copy in any of the American Auction Sale Records.

Lamb (Charles)—*continued.*

919 **Satan in Search of a Wife.**

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(Continued over).

Stevenson (Robert Louis): Autograph Letter Signed—continued.

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 music volunteered by the guests. There was no special speech-making, & none
 was needed, to make the occasion an enthusiastic tribute of homage & affection
 to the Republic & its flag. The reception was a surprise in one way, since it
 revealed the fact that there were more than double as many Americans in Vienna
 as had been supposed." Etc.
- VALE PRESS.**
- 1465 **A Bibliography of the Books issued by Hacon & Ricketts.**
 Printed in red and black.
With frontispiece engraved by C. Ricketts after the sign-board
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 ONE OF 10 COPIES PRINTED ON PURE VELLUM.
 8vo, *original limp vellum.* London, 1904. £12 12s

Vale Press—*continued.*

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Printed by the Vale Press, 1903. £1 10s
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With 10 Original Woodcuts designed and engraved by Charles Ricketts.
8vo, *original limp vellum*. London, 1903. £1 8s
- 1469 **Ricketts** (Charles). **A Defence of the Revival of Printing**.
With fine woodcut on first page of text.
Post 8vo, *original boards*.
London, Privately Printed, 1899. £4 10s
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Post 8vo, *original boards*. *Privately Printed, 1898.* £2 15s

PRESENTATION COPY.

- 1471 **VICTORIA** (Queen). **Letters of Feodora Princess of Hohenlohe-Langenburg from 1828 to 1872**.
8vo, *original cloth, uncut*.
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PRESENTATION COPY FROM QUEEN VICTORIA TO CANON PEARSON, with a long signed inscription in her autograph, July 31st, 1881.

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- 1472 **WALPOLE** (Hugh). **The Captives**.
FIRST EDITION. Post 8vo, *original cloth*.
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Presentation Copy to Percy Anderson with the following Autograph Inscription:—
"To Percy with Love from Hugh.
Oct. 21, '20."

- 1473 ——— **The Young Enchanted**.
FIRST EDITION. Post 8vo, *original cloth*.
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Walpole (Hugh)—*continued*.

1474 ——— **The Young Enchanted.**

Large Paper Copy of the FIRST EDITION. Royal 8vo, *original half binding*. London, 1921. **£1 10s**

Only 250 copies printed of this Large Paper Edition, signed by the Author.

1475 **WARREN** (Samuel). **Ten Thousand a Year.**

FIRST EDITION. 3 vols., post 8vo, *original cloth*.
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Clean copy of a book which usually occurs in very bad condition. In Vol. 2 at page 301 is the engraved plate of "The Crest and Coat of Arms of Tittlebet Titinouse Esq."

1476 ——— **Ten Thousand a Year.**

FIRST EDITION. 3 vols., post 8vo, *newly bound by Riviere in full polished calf gilt, g.e.* London, 1841. **£10 10s**

H. G. WELLS.

1477 **Christina Alberta's Father.**

FIRST EDITION. Crown 8vo, *original cloth*.

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as ever.
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who missed three things in it.
from
H. G.”

1488 **The Passionate Friends: A Novel.**

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from
H. G. W.”

Wells (H. G.)—*continued.*

- 1489 **The Problem of the Troublesome Collaborator:** an Account of certain difficulties in an attempt to produce a Work of Collaboration and of the intervention of the Society of Authors therein.

FIRST EDITION. 8vo, *original wrappers, uncut.*

Printed for Circulation among the Members of the Society of Authors for their information and not for publication, 1930. £7 10s

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Together, 2 vols., post 8vo, *original cloth*.

London, W. B. Clive (1893).

£5 5s

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from

H. G.

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Mr. Pennell, in his *Life of Whistler*, writes as follows:—

"It was fortunate for him that, when he got back to town, events to distract his thoughts from grief followed fast. The new Society of Painter-Etchers had arranged to open their first exhibition in April at the Hanover Gallery. American artists who were just starting etching, and had never shown prints in London, were invited. Mr. Frank Duveneck, one of them, sent a series of Venetian prints. This was the occasion of 'the storm in an aesthetic teapot' which, had not Whistler thought it important as 'history,' would now be forgotten."

This was C. W. Dowdeswell's copy.

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With numerous illustrations.

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- 1524 ——— **Leaves of Grass: the "Author's Edition."**
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 W. W.
 Oct. 26, 1888."

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2 pp., 8vo. *Esopus-on-Hudson, 17th March, 1877.*

Also Autograph Letter Signed of Mary O. Doris mentioning Walt Whitman.

2 pp., 8vo. *Camden, 30th December, 1895.*

£15 15s

Whitman describes his arrival at Esopus-on-Hudson.

"We arrived here all safe at last (after adventures) had to cross the river, late of a dark night in broken ice, in a little row boat, mid a furious snow storm (this house is on the west bank, Hudson). The Natives advised us not to try it, but Harry and I said *cross*, & Mr. Burroughs consented, it was quite interesting. It looks like winter here, snow 8 inches deep in every direction, but I like it much, a far view from my window of miles of river, mountains, rocks & woods, quite a change of scene from N.Y. . . . Harry has gone across the river in a row boat with Mr. B. all the forenoon & I have spent mine alone in the library writing & frequently looking out at the grand show of scenery in winter garb." Etc.

- 1527 **WHITTIER** (J. G.). **Hazel-Blossoms.**

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- 1534 **The Importance of Being Earnest: A Trivial Comedy for Serious People.**
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SIGNED COPY.

- 1535 **The Importance of Being Earnest: A Trivial Comedy for Serious People.**
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- 1536 **Phrases and Philosophies for the Use of the Young.**
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 London, *Privately Printed for Presentation*, 1894. **7s 6d**
 One of 75 copies printed for presentation only.

Wilde (Oscar)—*continued*.

1537 **The Picture of Dorian Gray.**

A Large Paper Copy of the FIRST EDITION. Small 4to, *clean in original boards, with design on side, and with Oscar Wilde's signature on the preliminary leaf.*

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£21

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1540 **Resurgam.** Unpublished Letters.

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Londres. Decembre '93.”

Wilde (Oscar)—*continued.*

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“Arthur Fish, from the Author of ‘Salome,’ with his best wishes, and many pleasant memories of friendship.
Oscar Wilde.”

Inserted is an Autograph Letter of Oscar Wilde to Arthur Fish, 4 pp., in which he writes:—

“... As regards the idea of becoming a French citizen, I have not yet decided—I am very much hurt not merely at the action of the Licensor of Plays, but at the pleasure expressed by the entire Press of England at the suppression of my work. However, the Press only represents the worst side of English life. There are a few, like yourself, who love art, and have sympathy with the artist. . . .” Etc.

With envelope post-marked July 1892.

- 1544 **The Spirit Lamp**: An Aesthetic, Literary and Critical Magazine.

Complete Set of the 15 Parts in the wrappers as issued, 8vo and small 4to.

Bound together in one volume, small 4to, *half levant morocco, t.e.g.*

1892-3.

£8 8s

This Oxford College Magazine was founded and first issued by Sandys Wason of Christchurch, who, with Lord Alfred Douglas, were joint editors.

Oscar Wilde made three contributions, namely:—

The New Remorse.
The House of Judgment.
The Disciple.

Mason, in his Bibliography, gives facsimiles of the wrappers, etc.

- 1545 **Waifs and Strays**. A Terminal Magazine of Oxford Poetry. Nos. 1 and 2.

F’cap 8vo, *in the original parts.* Oxford, 1879.

£1 10s

No. 1 of this short-lived Magazine contains a Poem by Oscar Wilde, entitled “Easter Day,” which is one of the first writings to appear in print.

- 1546 **Works.**

The Finely Printed Library Edition on Hand-made Paper.

14 vols., 8vo, *original white buckram, uncut, t.e.g.*

London, 1908.

£15 15s

Wilde (Oscar)—*continued.*

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1548 Original Autograph Manuscript of Wilde's "Sonnet to Liberty," printed in his "Poems."

14 lines on 1 page, 4to.

£18 18s

The Sonnet commences:—

"Not that I love thy children whose dull eyes
See nothing save the face of their own woe,
Whose minds know nothing—nothing care to know,
But that the roar of thy Democracies,
Thy reign of Terror, thy great Anarchies,
Mirror my loftiest passions like the sea
And give my rage a brother." Etc.

1549 Autograph Letter Signed to Mr. Morgan.

4 pp., 12mo. *Chelsea, N.D.*

£6 10s

"I have lent your MS. to a friend whose opinion I was very anxious to have.

"I see you have a true literary touch as well as feeling for the best things in Art." Etc.

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1550 WOOLF (Virginia). Orlando. A Biography.

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£3 3s

Special Issue, signed by the Authoress on fly-leaf.

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Third Edition (now first published separately). With additions and illustrative remarks upon the Scenery of the Alps by William Wordsworth.

With folding map.

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£12 10s

The First Separate Edition. "Although the title page carries the words Third Edition, this was the first appearance of the work as a separate entity. Wordsworth's description (in an abbreviated form) originally served as an introduction to Wilkinson's *Selected Views in Cumberland, &c.*, 1810. It next appeared in the *River Duddon* in 1820. Then came the present so called Third Edition of 1822, to which a considerable amount of fresh matter was added, notably on page 42, this Sonnet, 'A Weight of Awe Not Easy to be borne.'—T. J. Wise.

Wordsworth (William)—*continued.*

1552 **A Description of the Scenery of the Lakes in the North of England.**

With Additions, and illustrative remarks upon the Scenery of the Alps.

Folding map.

(Fourth Edition). 12mo, *limp boards.*

London, 1823.

£3 3s

This Work was first separately published in 1822, but in this edition the text was enlarged and revised, including 27 lines from the then unpublished "Recluse."

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1553 **Grace Darling.**

4 pp., 12mo. *Privately Printed (Carlisle, 1843).*

£105

One of the Presentation Copies signed "Wm. Wordsworth."

This copy was presented to his great friend, the Rev. R. Parkinson, to whom he refers in his volume of Poems, "The River Uddon." It is accompanied by a most interesting letter from Wordsworth to him, in which Wordsworth writes:—

" . . . I send you a little piece written two or three weeks ago, but not published as you will see. I hope you may not think it unworthy of the subject. I was impelled to write it, by the miserable shipwrecks which the storms of the late winter have caused, and thought it well to present a contrast to the cruelty with which the sufferers were treated upon the French Coast." . . . Etc.

This Privately Printed Edition of "Grace Darling" ranks amongst the leading Wordsworth rarities. Mr. Wise, in his Bibliography, states that—"It is doubtful whether as many as half a dozen examples could be identified to-day."

1554 **Ode, performed in the Senate-House, Cambridge, on the Sixth of July, M.DCCC.XLVII.**

At the First Commencement after the Installation of his Royal Highness the Prince Albert, Chancellor of the University. Written by William Wordsworth and set to Music by Thomas Attwood Walmisley.

8 pp., 4to, *in the original printed wrappers.* 1847.

£27 10s

The wrapper carries the title:—

"Ode on the Installation of His Royal Highness the Prince Albert, Chancellor of the University."

This is the issue published at Cambridge, with the Imprint of Metcalf & Palmer, to satisfy local demands.

PRESENTATION SET.

1555 **Poetical Works.**

5 vols., 12mo, *fine set bound by Bedford in full green morocco, gold lines on sides, gilt back, uncut, t.e.g.*

London, Longman, 1827.

£85

Presentation Set, with inscription by Wordsworth on title-page of Vol. I.:—

"To Thos. Carr Esq.,
from the Author,"

and with the fly-leaf containing the following note by Wordsworth:—

"To Thos. Carr Esq.,

An acknowledgment of unremitting, judicious, and kind attention during several tedious illnesses of my children.

Wm. Wordsworth.

Rydal Mount,

May 11th, 1827."

Wordsworth (William)—*continued*.

- 1556 **The River Duddon, A Series of Sonnets; Vaudracour and Julia;** and other Poems. To which is annexed, A Topographical Description of the Country of the Lakes, in the North of England.
FIRST EDITION. 8vo, *very fine copy in the original boards.*
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